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Eight to eight and ten to ten,
 Will the gallant Moorish chieftains,
 Sarrazinos, Aliatares,
 At the turney in Toledo,
 Run the ring against their rivals
 Alarifes and Azarques. . . .

In a bibliography of English translations from the *Guerras Civiles*, mention ought to be made of John Bowring's *Ancient Poetry and Romances of Spain*, London, 1824.

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TWO ROMANCE ETYMOLOGIES

The early history of cards and card-games in South Europe offers two enigmatical words. One is Italian *tarocco*, with derivatives or rather borrowings in French territory in the form *tarot*, and on Teutonic soil *Tarok*, the name of a game and a pack of cards in Vienna and farther north. The other word is *naibi* in Italian and *naype*, now *naïpe*, in Spanish and Portuguese. For this word Diez suggested Arabic *naibi*, "Stellvertreter," a derivation rejected by Körting and Meyer-Lübke while the two former authorities do not even list *tarocco*, and the dictionary of this last scholar does not reach that far, as least in the portion in the hands of the present writer. What is the probable origin of these terms?

It seems that the oldest use that cards served is one to which they are still put, that of fortune-telling; they are prophetic, a mode of divination. The earliest deck consisted of twenty-two *tarocchi* plus four suits of fourteen cards each, one suit bearing, in Italian, the name of *bastoni* or "rods," surviving in our name of "clubs." The present writer while casting about for an etymology and believing that these words must surely be of Arabic origin, applied to Professor Julian Morgenstern, of the Hebrew Union College in Cincinnati, and to Professor C. C. Torrey, of Yale University, for assistance, asking among other questions, what connection there might be between *tarocco* and the Arabic name *tarak*, and whether *naype* might be derived from Hebrew and Arabic *nâbî*, "prophet."

Dr. Morgenstern says "there is a fairly common stem in Arabic . . . *ṭrq*, the fundamental meaning of which is 'to knock' or 'to strike'; a rather uncommon meaning is 'to prophesy, to divine' (usually by means of casting stones or lots)." These statements are confirmed by Dr. Torrey. As regards *tarocco*, need we inquire further?

The answers of these two scholars regarding the other guess are entirely unfavorable, both holding the length of the final vowel to be a fatal objection. However, Dr. Torrey has a good deal to offer on his own account. He says among other things:

"The verb *nāba* means 'come around *in turn*'; for example, if you are playing a game in which the 'turn' comes to one player after another, your 'turn' is called *nauba*. Any thing that passes around from one to another is naturally termed a *nā'iba*, ordinarily pronounced *naibē*. . . . Again, this same word *nā'ibe*, *nābe*, *naibe* is very common in all varieties of Arabic with the meaning 'turn of fortune,' and especially an *ill* turn of luck. Possibly the use of cards in divination might have given rise to such a designation. The cards might easily have been termed the 'fates' or 'turn of fortune' (*nawā'ib*, plural number), in which case each one of them would have been termed a '*naype*.'"

JOHN M. BURNAM.

LATIN *olios*

In Ewald and Loewe's well-known *Exempla scripturae visigothicae*, pl. II, from a codex of St. Augustine preserved at the Escorial in the "camarin de las reliquias." is in a cursive hand very hard to decipher as well as much abraded and damaged by the lapse of time, and the reading is sometimes uncertain. For instance, l. 20, after *aperiat* the editors suggest *tibi os tuum* for what they print in the text: *viz., bios* (following the verb *aperiat*). Now, if one will examine the facsimile very carefully, he will notice that elsewhere *b* has a loop twice as large as in this case, and that further along in the same line, there occurs *inter lineas* a circle just like the bottom of this supposed *b*; but in both cases we are in the presence of a blot. If we do away with it, there remains *olios*, which we offer as the earliest occurrence of the Romance word still *olho* in Portuguese, dating back into the seventh century.

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BRIEF MENTION

Lewis Theobald, his Contribution to English Scholarship, with some Unpublished Letters, by Richard Foster Jones (New York, Columbia University Press, 1919). In a commendably business-like preface the author answers the question that inquires into the purpose of his book. This purpose is a two-fold one. It relates both to the biography of Theobald and to his work and merit as a scholar. After Collins in the *D. N. B.* and Lounsbury in *The Text of Shakespeare*, Dr. Jones has discovered a contribution to biographical details in "a number of unpublished letters, written to Warburton, which throw some light on the period following the great satire, and make clearer the later relations of the two men." These letters, found in Brit. Mus. Egerton Ms. 1956, "supplement those given